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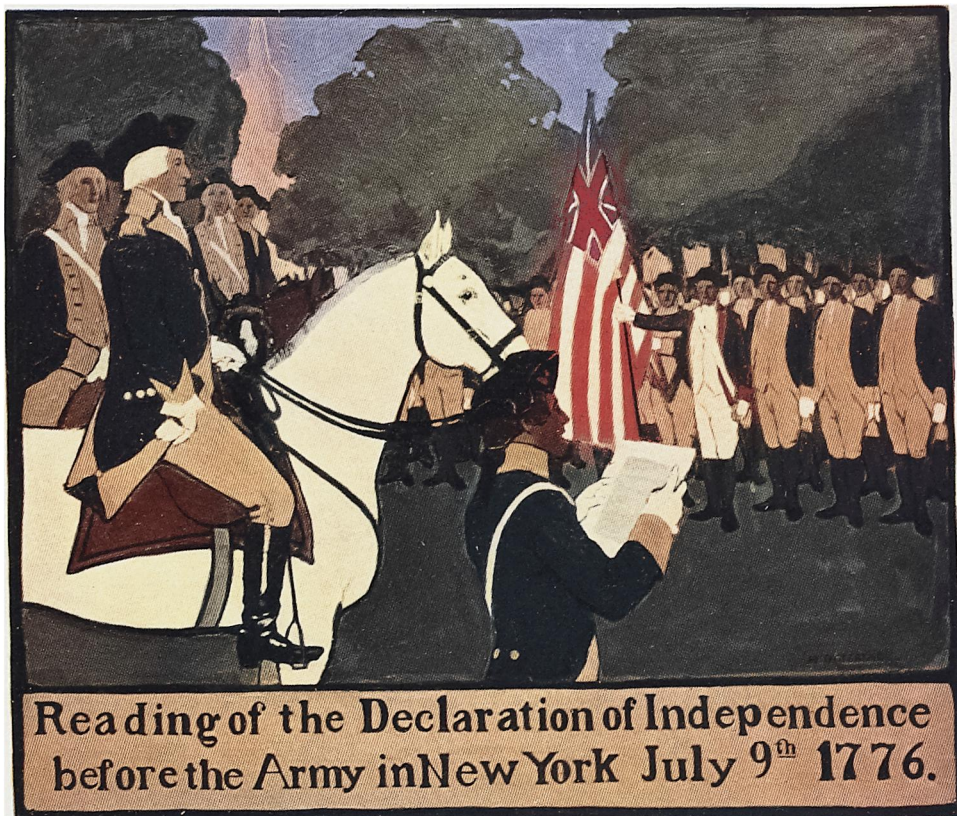
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**Reading of the Declaration of Independence
before the Army in New York July 9th 1776.**

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CHICAGO COLORTYPE CO.

The above is a reproduction of the first of a contemplated series of "American Color Prints" by Blanche Ostertag, intended for school and home decoration. This picture was shown in the Revell Competition for designs for school-room decoration, in which Miss Ostertag's plan was awarded the prize.



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A BOSTON ARTIST AND HIS WORK

Since the dawn of art in America, Massachusetts has contributed her share of artists, though she has yet to claim as hers an artist son trained exclusively within her schools. No one has come nearer to this than Edmund C. Tarbell.



E. C. TARBELL, FROM A DRAWING BY ELIOT KEEN

The family from which Edmund Tarbell descends has belonged to Massachusetts since early Colonial days. Parkman's history tells of two of the family who were stolen by Indians, and by them adopted as members of the tribe. These boys, after years of life among their captors, were rescued and taken to the home of the white men, but refused to be bound by the restraints of civilization and returned to the life they had known. This love of

personal liberty is not an unknown quantity in those who prefer the decorum of society.

There was never a time since the subject of this sketch was old enough to use a pencil that he did not know what he wanted to do with it. He went to school like his mates and enjoyed the same things that they did, only he saw more in nature than they, and often contributed to their pleasure by sketches of persons whom they both

knew. Mr. Tarbell never had an experience in one kind of life before he "chose the better part." He was an artist from so strong a conviction that he could be nothing else.

When school days were over the study of art began. For several years he worked at the Museum of Fine Arts in Boston until he was advised that he would gain more by foreign study. Then he put himself under the direction of Julian in Paris, with whom he worked for several years. For eleven years he has been in Boston, one of the first among the art circle there, and a teacher in the School of Fine Arts where once he studied.

Were it not that Mr. Tarbell stands so high as an artist, he would be more heard of as a teacher. He has a faculty of stirring his pupils' ambition and opening their eyes so that they may see, and these qualifications are rare, especially when combined with the artistic temperament; but his teaching ability is so overshadowed by his artistic nature and achievements that it is spoken of only by those who appreciate what he is thus giving them.

Like many another, Mr. Tarbell once

planned to be an illustrator; but when he cut free from his leading strings he found himself unable to express in black and white alone what he wished to convey. The feeling for color is so strong in him that he must use it, and it is as a colorist that Mr. Tarbell excels. His reproductions in black and white fail to do him justice since they cannot convey the shades and tints to which he is so sensitive and which his brush displays exquisitely. His nudes have flesh tints like the living model. Few artists are as skillful in giving that life-like tone to the figure which makes these paintings so noticeable. His



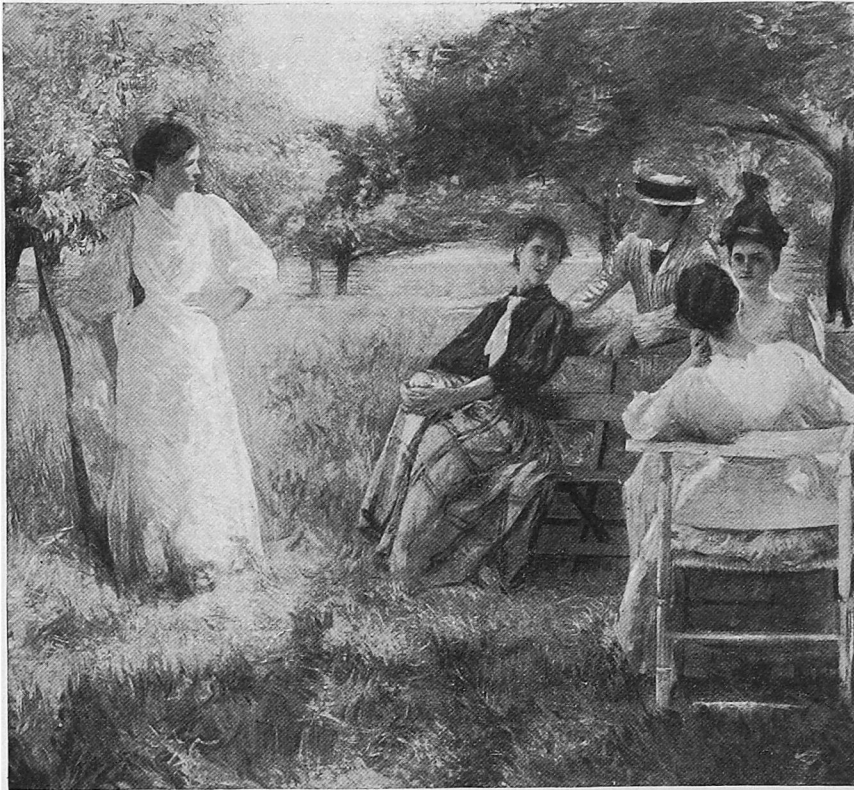
PORTRAIT BY E. C. TARBELL



MY SISTER LYDIA
BY E. C. TARBELL

eye for graceful figures is evident in the poses of his subjects. In his world there are no women with angles where curves should be.

Mr. Tarbell's reputation has grown gradually, and the appreciation of his brother artists has been one of the greatest factors in its growth. From his first full-length to his latest work his brothers in art have been generous with their praise. Soon after his return from



IN THE ORCHARD BY E. C. TARBELL

Paris he painted a full-length portrait of the lady who afterward became his wife. This picture brought him membership in the Society of American Artists, as well as the commendation of critics. This was the first of the honors which have come to him in large measure. Mr. Tarbell says, "The best of all that comes to an artist and the only thing that really means anything to him is to have some other artist say, 'That's a good thing of yours.' When a man goes out of his way to do this you feel that it means something, and it is worth much more than medals."

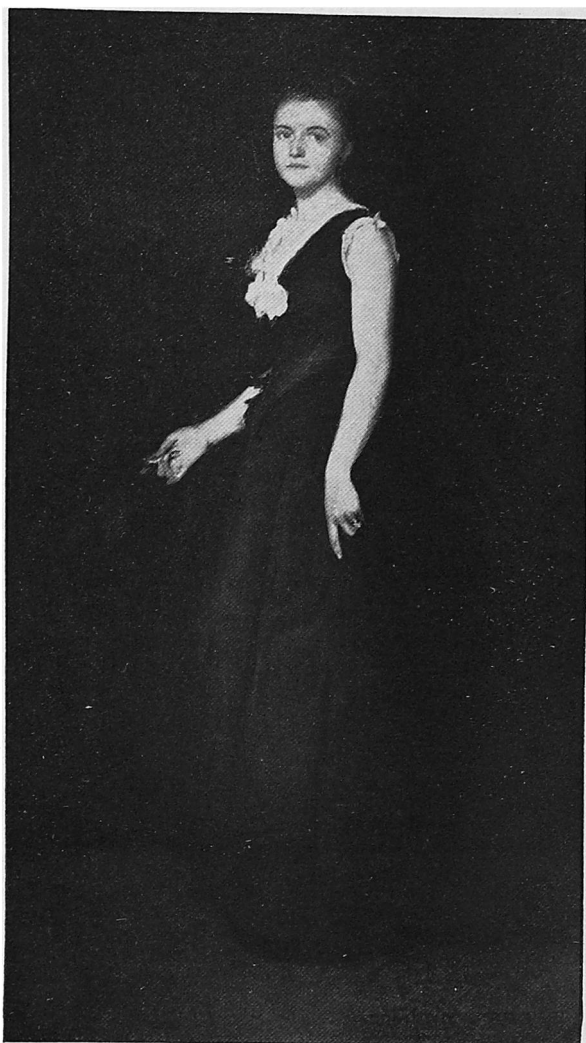
Though not an impressionist pure and simple, he has a tinge of that nature which adds a charm to his work. He paints with much freedom, and his paintings have imagination even when they show but one figure or head. "The Girl in the Black Hat" shows this. She is something more than a pretty girl whose beauty, as the old proverb says, "is only skin deep." One who gazes on her feels that hers comes from within as well as from the surface. A portrait which does not catch something of the soul as well as the mere phys-



GIRL WITH AZALEAS, BY E. C. TARBELL

ical likeness, never is really satisfactory, and so any figure painting must suggest the inner nature if it would please the person who looks upon it. Only those pictures which have imagination can do this.

Mr. Tarbell has exhibited at all the prominent art exhibits in the country, usually by request of the managers. He also exhibited at the International Art Exhibition in Venice, where he was asked by John S. Sargent to send something, and where his picture was well received and was given a center on the line and was very well spoken of by the Italian critics. The picture, "Girl in Pink and Green," was afterward purchased by the Cincinnati Art Museum for their permanent collection.



PORTRAIT
BY E. C. TARBELL

The picture, "An Arrangement in Pink and Gray," a graceful work showing two sitting figures, was sold to John G. Johnston of Philadelphia, whose gallery of old masters is the best private gallery in this country. The Philadelphia Art Club is the owner of "The Girl with the Ring," and the School of Design in Providence, R. I., has a head which was exhibited there. At the Chicago Art Exhibit just held the artist has "A Study in Grays." "The Girl with the Blue Veil," which was seen at a recent exhibition in Boston, is remarkable for the skillful way the transparency of the veil is suggested. Perhaps the best known of his pictures by the general public is that which won the Shaw prize, "After the Bath." The color scheme in this is beautiful. The full-length nude figure against the soft pink pillows, the maid in her dark gown, make a whole that is most effective. This has been reproduced in lithograph, but though it gives a good study in composition, it loses very much when it loses color.

"My Sister Lydia" is a figure in a gray, flower-dotted muslin and a large muslin hat, with a background of soft black.

"In the Orchard" was painted during Mr. Tarbell's Paris days, and is interesting as showing the change in his plan of working since then. Now he rarely puts more than two figures into a painting—often but one—but he expresses a great deal in that one.

Mr. Tarbell was one of the ten painters who seceded from the Society of American Artists, feeling that something was to be gained by so doing, if only in the exaction made that each one of the ten should exhibit only his best work if he exhibited at all. Mr. Tarbell is one who never finds satisfaction close at hand, but keeps striving to reach it a little further on. His manner of working is his own. He makes no sketch of the picture, but composes it in his mind alone. Sometimes he draws a hand, a foot or a figure as a guide, but not as a copy, and in the picture there may be nothing at all like the sketch. It is as often to show what not to do as what to do. He is at present working on a half-length nude, back view, so posed that the curves of the figure from crown to waist are beautiful. This will be his winter's work. Mr. Tarbell, above most other artists, proves that "beauty is its own excuse for being," and has given it a permanent place on canvas, though he says there is quite as much beauty in imperfection as in that which follows all the rules laid down by the masters. All that which is true to its own end and purpose has a beauty of its own, according to his dictum, which seems wise and true.

DORA M. MORRELL.